



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

ing advantage of the shortcuts—that have been proved to be shortcuts—for the way is long at best, to the end that he may read and understand, that he may appreciate and enjoy the message that the Romans have left to the world—the greatest message, some of us think, that the world has ever received.

ELIZABETH DU BOIS PECK.

In the New York Times for October 27 appeared the following Washington dispatch:

The Treasury Department has selected a quotation from Herodotus to be carved on the Eighth Avenue façade of the new Post Office Building in New York, and has directed McKim, Meade & White, the architects, to have the work executed. This quotation, which has a particular application to mail carriers, is:

'Neither snow, nor rain, nor heat, nor night stays these couriers from the swift completion of their appointed rounds'.

The original is Herodotus 8.98:

Τοὺς οὐτε νιφετός, οὐκ ὄμβρος, οὐ καύμα, οὐ νύξ ἔργει μὴ οὐ κατανύσαι τὸν προκείμενον αὐτῶν δρόμον τὴν ταχίστην.

In The Nation for November 14, in an account of The Third International Congress of Archaeology, held at Rome in October, there was a most interesting summary of a paper by Dr. Esther Van Deman, Fellow of the Carnegie Institute, dealing with

Her remarkable investigations, which are by no means ended, into the history and nature of Roman concrete building. Her plan is, by the careful study of the concrete itself, and of the mortar and bricks, tiles, or other facing materials, in monuments of which the date is known from other evidence, to arrive at what may be called a building-canon for every period; and, furthermore, having fixed these canons, to determine the chronology of buildings whose dates are either unknown or have been wrongly attributed. No such attempt has ever been made except by Middleton, in his Remains of Ancient Rome, who, however, studied only brick facings, and those incompletely. Miss Van Deman has been able to show, for example, that in the various eras, as the Augustan, the Flavian, and that of Trajan, Hadrian, and the Antonines, with their sub-periods, the concrete itself, as well as the facing-bricks and the mortar in which they are laid, have certain well-marked characteristics that distinguish them from the work of other periods. The era of Trajan, Hadrian and the Antonines is in this way shown to have marked the highest point in building of this kind, the periods before showing a gradual improvement, and those following a gradual decadence. But what perhaps is of chief immediate interest is that she can now prove that, as many have long suspected, the brick facing was used as a setting-frame for the concrete, and that wooden frames were not employed for this purpose <outside the brick>, as Middleton and others have supposed. As to the relief arches so frequently found in the brick or tile facings, which were also a sore puzzle to Middleton, since, never being exposed to view, they could not be ornamental, and were, as he supposed, unstructural, Miss Van Deman is of opinion

that they were decidedly of structural value, being used to reinforce the (facing) wall.

THE NEW YORK LATIN CLUB

The New York Latin Club had its first luncheon for the year 1912-1913 on Saturday, November 16. The speaker was Mr. Paul Elmer More, of The Nation and The Evening Post. He combined two themes, The Paradox of the Classics and The False Modesty of Classical Teachers.

Mr. More began by describing the curious paradoxical impression which Oxford had made upon him—he saw a University in some respects intensely modern imparting an education based primarily on a civilization long since, in appearance at least, extinct. A similar sharp contrast between the contemporaneous and the past in the intellectual history of man he traced in outline from early Christian times down to the present day; that contrast was seen, for example, in the hold which Aristotelianism had on a world professedly Christian. Speaking without notes, save quotations from various authors, Mr. More discussed most attractively the eternal opposition to the Classics as expressed by the Church and the equally lasting attraction which they had exerted upon layman and ecclesiastic alike.

Mr. More set himself definitely with those who champion the Classics as the best means of intellectual training. He declared that, in his experience as editor, which obliged him to examine with care the manuscripts of other men, he had found constantly that men trained primarily in science rarely wrote as good English as is written by men trained primarily through the Classics; the scientific men rarely were as well able as the men trained through the Classics to say what they meant to say. One may call attention here to the admirable discussion of this point by Dr. Rouse in THE CLASSICAL WEEKLY 6.25-26. Nothing can take the place of the Classics, he continued; more and more clearly we are learning how marvelous, how far-reaching was the influence of Greece; we have been learning that Athens influenced in ancient times, through India, even China and Japan.

Coming finally to his other topic, The False Modesty of Classical Teachers, Mr. More urged his hearers to be ready, at all times, to say boldly that the greatest products of ancient classical literature are superior to the best products of modern literatures. "Sophocles" he said, "is a greater tragedian than Shakespeare and Vergil a greater poet than Milton".

The members of the Club were raised to great enthusiasm by these views, convincingly expressed and delightfully enforced by apt quotations, of a speaker not primarily or professionally devoted to the Classics and so thoroughly at home in the field covered by his address.

ANNA S. JENKINS, Censor.

NOTE

As I was reading the proofs of the editorial in this issue there came to hand The Classical Journal for December, containing an article by Mr. Norman E. Henry, of the Peabody High School, Pittsburgh, entitled Illustrative Material for Latin Teachers (pages 115-117). The paper is supplementary to an article published in June last in The Classical Journal, 7.360-365, by Mr. Henry, on Live Factors in Latin Teaching. One who has read all three discussions will still find much to say on the topics to which the editorial in this issue was primarily addressed.

C. K.